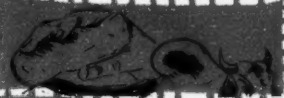
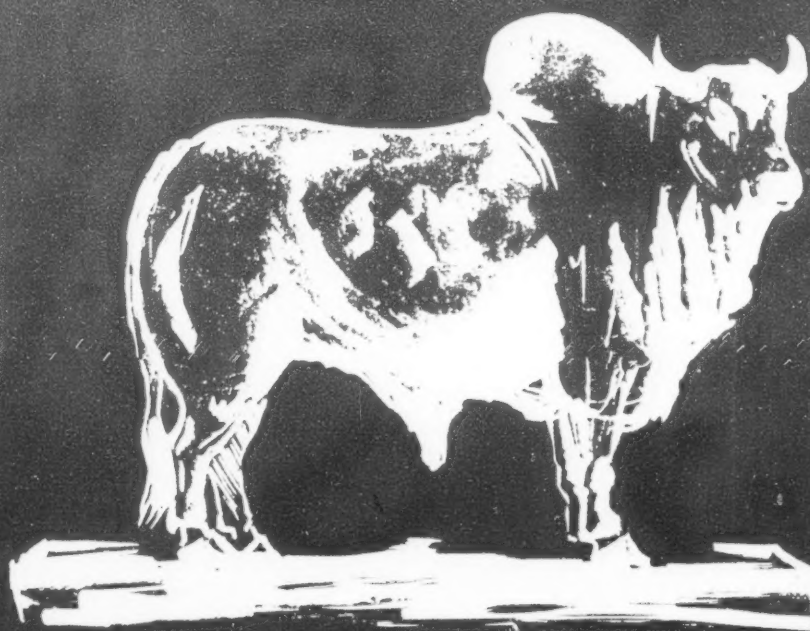
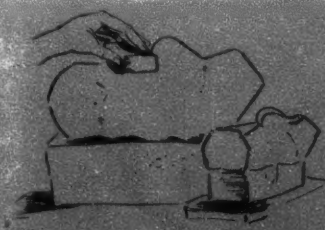
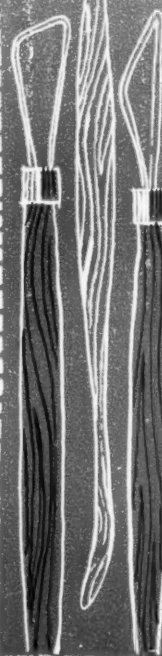


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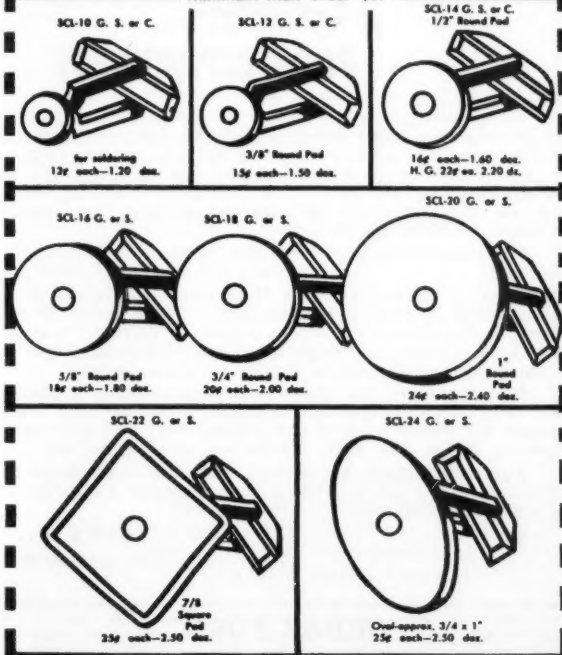
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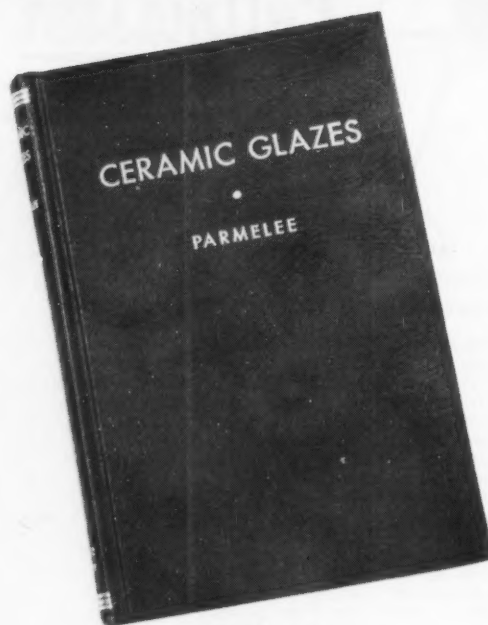
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# Ceramics MONTHLY

Volume 4, Number 1

JANUARY • 1956

50 cents per copy

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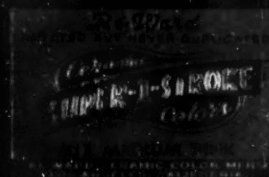
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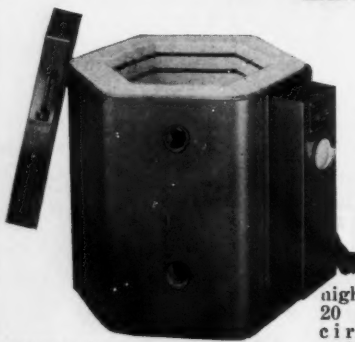
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Volume **IV** Number 1

**IV**

Dear Reader:

"How ya doin'" is a question that greets us quite frequently. We feel it is a particularly warm greeting, reflecting a friendly and personal interest in the magazine. It is gratifying to us to find that CM has fostered this feeling among so many of its readers.

Our readers are also generous in sending suggestions and constructive criticism, and we can assure each of you that all comments—whether a few words or a lengthy discourse—receive careful attention. They also receive action!

For example, many of the adjustments in the format and layout were the results of provocations by readers. Regarding the editorial content, the reader's voice was responsible for the starting of many of our important features. The inclusion of copper enameling as a monthly feature was in reply to reader demand. An expressed need for detailed information on decorating and design brought about the "Decorating Lessons." The series on wheel throwing, human and animal sculpture, and many others were reader inspired.

Of more recent vintage (in fact, starting with this issue) is the answer to the loud voice asking for a monthly column on underglazes (see page 35), and for additional articles on flower making (see page 22).

The primary measure of any publication is the editorial product, and the CM editors constantly strive to present material that will be of interest and of use to as wide a group as possible. The barometer for judging the reception of our editorial product is the number of new and renewed subscriptions; and our gauge indicates a truly remarkable endorsement of the editorial content of Ceramics Monthly.

So, we can say to our interested friends, "We're doing fine, thank you." CM enjoys an extremely high percentage of renewed subscriptions and a large number of new subscriptions each month. In fact, with this issue we will serve the largest number of subscribers to date.

We considered making this brief report last month; however, we were reluctant to make a "year's end report." We are much too enthusiastic to think in terms of *endings*. We have, instead, chosen this issue because it represents a *beginning*. It is the first of another year of CM to which we look forward with pleasant anticipation.

Sincerely,

*James A. Dani*

*Paul J. Barker*

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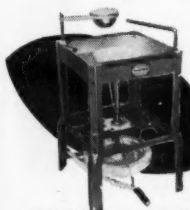
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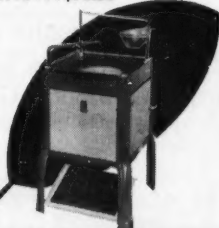
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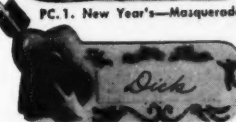
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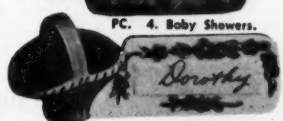
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PC. 11. Thanksgiving—  
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# Letters

## NOTE FROM BRAZIL

Gentlemen:

... As a studio potter in Brazil, where the art of making pottery is only in the state of beginning, I cannot but appreciate very much your "Monthly." Having only three years of practice here, where the possibility of acquiring ceramic information is naturally much less than in the States, CM is indeed a valuable assistance to my hobby, filling the many gaps in my know-how ...

REGINA ESHUYS  
Rio de Janeiro, Brazil

## DEMOCRACY AT WORK

Gentlemen:

After letting my subscription lapse for two years because I felt CM was becoming more and more a magazine for the "hobbyist" (as opposed to the *craftsman*), I recently renewed it in the hope that your magazine had attained a higher level. Now, having seen two issues, I must say that my optimistic expectations are far from being fulfilled. CM is, and appears intent on remaining, a "hobbyists' " publication; certainly it neither recognizes nor answers the needs of serious potters or enamellists.

More alarming than this policy is, however, the apparent unwillingness of the editorial board to accept criticism, and especially to publish it. Letters to the editor are usually glowing tributes, while the occasional intelligent criticism printed

(for many more are, I'm sure, received), is always refuted, sometimes in an unfortunate flippant manner (c.f. your juvenile response, Nov., to Reader Stephens' well-thought-out critique.)

Why not be more democratic, CM? Give more serious consideration to criticism, print it, withhold your comments of dismissal, and let your more critical readers have a voice in determining your policies. Your magazine will be the better for it.

AUDREY D. BROWN  
Miami, Fla.

## BOUGHTEN ENAMELS BEST

Gentlemen:

... Mr. Stephens [LETTERS, Nov.] calls us "artsy-craftsy!" Well, I can think of nothing more artsy-craftsy than wanting to make his own enamels! He should step into the nearest museum and compare the old hand-ground enamels with their limited range of rather dull colors with the brilliant commercial enamels of today.

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MARY A. PRUDEN  
Riverdale, N. J.

## MORE CRITIQUES?

Gentlemen:

... I should hate to miss out on an issue as I keep a careful cross file on the information contained in each edition. The magazine is so informative ...

There is one thing I feel is definitely lacking although once or twice an article

has appeared to fill the void. I refer to articles on criticism and appreciation. I feel there is a need for regular articles aimed at helping student ceramists, and hobbyists, develop a critical faculty for examining and evaluating the various ceramic articles we come in contact with. Unless we know what to look for in a piece of ceramics we lose a lot of the enjoyment a fine piece of work can offer or we end up like many tourists ... being caught with trashy ash trays ...

DAVID ROSS  
Gentofte, Denmark

## BACK ISSUES?

Gentlemen:

... I wonder if, perhaps, you have the remaining 1953 issues in small quantities—not enough to list in the "available list"—but for someone who might just ask ... I have regretted that I did not know of your magazine when it started.

It is amazing, the amount of instructive information you manage to pack into such a small space. I enjoy every page ...

MARTHA JANE BRADFORD  
Guntersville, Ala.

Gentlemen:

I am just in receipt of my second issue of CM and wish to tell you how much I am enjoying it ... The articles are so informative, yet written in everyday terms; a person doesn't need a college education in ceramics to understand *every* point of *every* article. I am so thrilled ... are back issues available? ...

MRS. JAMES L. WATERS  
Auburndale, Fla.

♦ Many back numbers are still available (see page 36). Those issues not listed, are, we are sorry to say, really out of print.—Ed.

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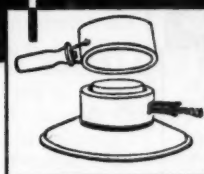
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# Itinerary

Send show announcements early—Where to Show: three months ahead of entry date; Where to Go: at least six weeks before opening.

## WHERE TO SHOW ★national competition

### ARIZONA, Phoenix

February 10-13

Arizona School of Art 8th Annual Outdoor Show. For Arizona artists and craftsmen. Fee, \$1. Work due Feb. 6. For details, write Margaret Michael, c/o the school, 142 W. Camelback Rd.

### CANADA, Montreal

opening February 10

Fiftieth Anniversary Exhibition at The Canadian Handicrafts Guild, 2025 Peel St. Includes pottery, ceramic sculpture, enameling-on-metal; Canadian craftsmen eligible. Prizes; entry fee, \$1. Work due January 17.

### FLORIDA, Miami

April 15-29

★Fourth Annual Miami National Ceramic Exhibition. Jury; awards. Entry fee, \$3; work due March 29. For entry blanks, write Marceil Dunn, 908 Paradiso Ave., Coral Gables, Florida.

### KANSAS, Wichita

April 14-May 15

★Eleventh National Decorative Arts-Cer-

amics Exhibition at Wichita Art Association, 401 N. Belmont Ave. Open to American artist-craftsmen. Jury; more than \$1500 prizes. Entry fee, \$3. Work due Mar. 8-20. Write: Mrs. Maude G. Schollenberger, President.

### NEW YORK, Buffalo

March 14-April 22

Western New York Artists (14 counties) annual at Albright Art Gallery. All mediums including ceramics. Jury; prizes. Fee, \$2 for 3 entries. Entry blanks due Feb. 13; work, Feb. 20. For details write Beatrice Howe at Gallery.

### WASHINGTON, Seattle

March 4-April 4

Fourth Annual Northwest Craftsmen's Exhibition. At University of Washington's Henry Gallery. Open to Washington, Oregon, Montana, Idaho, British Columbia and Alaska residents. Jury, prizes. Work due Feb. 4. Write the Gallery for blanks and details.

## WHERE TO GO

### ARIZONA, Phoenix

through January 15

California Designed — house furnishings and accessories including ceramics. At Fine Arts Center.

### COLORADO, Colorado Springs

through January 30

Design in Scandinavia—over 700 mass-produced items selected by top designers; at Colorado Springs Fine Arts Center.

### FLORIDA, Clearwater

January 10-31

85 pieces from Third Annual Ceramic Exhibit sponsored by Ceramic League of Miami — at Florida Gulf Coast Art Center.

### NEW HAMPSHIRE, Exeter

January 15-February 5

American Jewelry and Related Objects (circulated by Smithsonian Institution) at Lamont Art Gallery, Phillips Exeter Academy.

### NEW MEXICO, Santa Fe

January 15-February 5

American Craftsmen 1955, a traveling show circulated by Smithsonian Institution. At Museum of Int'l. Folk Art.

### OHIO, Canton

through January

18th Ceramic National (The Syracuse Show) at Canton Art Institute.

### OHIO, Port Clinton

January 14-15

Port Clinton School of Art & Gallery 1st Annual Ottawa Co. Midwinter Art Show. Includes ceramics.

### OHIO, Youngstown

through January

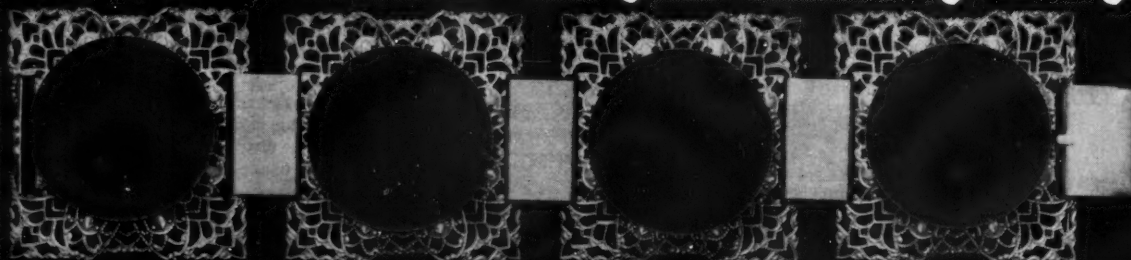
Eighth Annual Ceramic and Sculpture Show at The Butler Institute of American Art.

### WASHINGTON, D. C.

through February 5

10th Annual Area Exhibition at Corcoran Gallery of Art; includes crafts.

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**Convention Hall, Asbury Park, N. J.**

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There will be competitive exhibits for both amateurs and professionals. See page 11 for contest details. Now is the time to start working on your entry for this show.

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# Penmanship in Pottery

## PENNSYLVANIA DUTCH STYLE

by MARGUERITE MONTGOMERY

**E**vents and ideas—history, if you please—have been recorded on clay by the people of nearly every culture. Some of the very earliest examples of ceramics that we have are Egyptian and Babylonian records incised on clay tablets and fired for permanence. Aside from the intention of preserving records in ancient times, lettering in clay has been popular for purely decorative purposes throughout the ages; and few people have done a better job of it than the Germans.

The form familiar to us in this country is the appealing pottery of the Pennsylvania Germans, commonly known as Pennsylvania Dutch ware. From the 18th century to the middle of the 19th century, the life and customs of the time were recorded on such pieces in stylized designs and beautifully lettered inscriptions.

The inscriptions might consist of a Bible verse or a bit of a hymn, or commemorate an event. Frequently they were homely Pennsylvania Dutch sayings such as these:

*He who would have a secret dare not tell it to his wife.*

*To paint flowers is common but only God is able to give fragrance.*

*Rather would I a bachelor live than to the wife the breeches give.*

The lettering was done with loving care and a high standard of craftsmanship. Slip trailing or sgraffito was the decorating technique used. In my own adaptations of the Pennsylvania Dutch style, I prefer sgraffito because greater variety of line can be obtained. Basically, the lettering (and the design) is done like any other sgraffito decoration: the lines are cut through a thin layer of slip to expose the contrasting-colored clay beneath. Usually, the coat of slip is white or light in color and the clay body red.

Traditionally, the lettering is done in the manner of our early penmen. It

is a decorative style that with practice can be mastered by ceramists who would like to do adaptations of the Pennsylvania ware.

A pen is the sgraffito tool used for the lettering. When drawn straight down through clay, it will produce as broad a line as the width of the pen; drawn horizontally, it will produce a thin line. An *S* action, therefore, will give varying widths to the line. Basic strokes are combined to form the letter (see chart on page 30). Pens of several widths should be kept on hand (an illustrator's scratch pen—Esterbrook #330—can be ground down to give a thicker line).

In practicing this kind of lettering, the beginner is advised to use guide lines which will compel him to form the habit of consistency in the height of the letters. Pencil lines work fine and need not be erased because they burn out in the kiln.

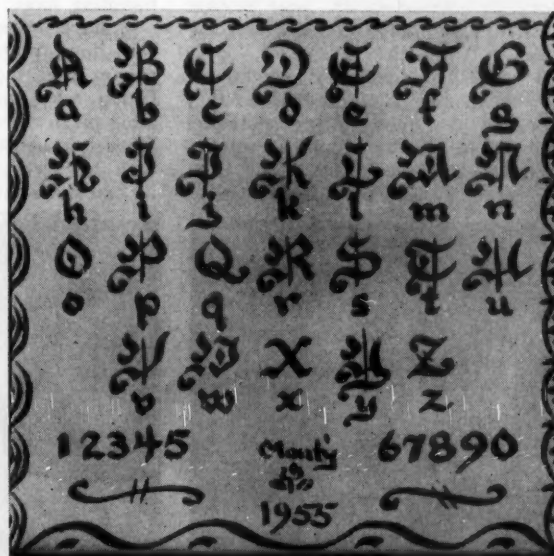
The condition of the clay when the lettering is done affects the results. The surface of the piece, before the coat of slip is applied, should be quite smooth and if bone dry, it should be dampened with a sponge. As for the lettering itself, leather-hard clay is easier to cut but harder to finish.

Study examples

of early Pennsylvania Dutch ware to see the manner of handling the sgraffito tool as well as of fitting the design to the pot. The technique is particularly well demonstrated in the fine work of Georg Hubener, a master craftsman of the late 1700's known for his double-dove motif and his peacock in many variations. A double row of lettering around the rim is distinctive of his work.

Also rewarding is study of the work of Johannes Neesz and David Spinner who depicted men and women of their day in varied activities—riding horseback, hunting deer, dancing and so on. Primitive in feeling, the pieces are a

(Please turn to Page 30)



ALPHABET TILE by "Monty," the author, makes a handy, permanent reference. Details on lettering are given in the text and in sketches on page 30. DOUBLE DOVE motif (top), adapted by the author for a wedding plate, bears the inscription: "To love and to be loved is the greatest joy on earth."



## THROWING HUGE SHAPES

### *A Master Potter Shows How He Does It*

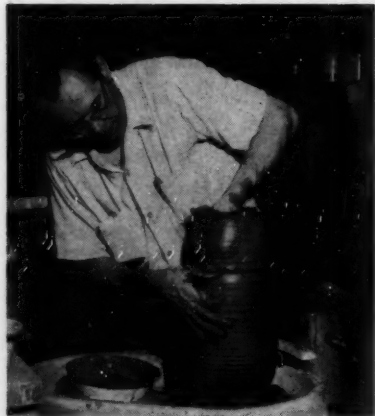
by F. CARLTON BALL

**T**he story of Ali Baba and the Forty Thieves, in which the latter hid themselves in huge storage jars, has fascinated children for centuries. Although such pots, large enough to hide a man, may appear to be merely another fiction, they actually do exist. Many examples appear in museums and in photographs of archeological discoveries. These king-sized pots from various

countries still offer inspiration to potters who know the difficulties of handling large lumps of clay.

I have asked many people how this huge pottery was made. One person told me that the potter in China who makes large pots, has a big pit in the earth under his wheel. In the pit a small boy lies on his back with his feet up in the air so that he can slowly kick the wheel with his

bare feet in accordance with instructions from the potter. This boy-power is needed to supply the necessary variable power at the right speeds, for a potter working on a large piece cannot throw and kick the wheel at the same time. To keep the walls of an out-sized pot from collapsing, the Oriental potter suspends a charcoal brazier in the pot to dry the clay from the inside as the walls are being



SEVERAL thrown sections make up the king-sized pot. Ball starts with a base pot and



stiffens it quickly by electric fan so it is firm enough to hold weight. Then he adds a



second section, welds it in place, pulls the wall up higher and thinner as in regular



built up. At the same time, another charcoal brazier is placed near the pot on the outside to perform the same function from without.

This sounded like a tall story. I countered with the suggestion that a helper could also be hung by his feet on a rope from the ceiling so that he could work inside the pot while the potter worked outside. That first story stuck in my memory, however, and eventually I came to it as the basis for my technique of throwing big pots.

In place of the small boy lying on his back under the kick wheel, I use a variable-speed electric wheel. As a substitute for the charcoal braziers, I use a large electric fan. With these two tools and practice, any skilled potter can make large pots.

**F**IRST, wedge into the clay a large quantity of grog. Then center a large plaster bat on the wheel head and *secure it very carefully*. Place a chunk of clay, weighing from 20 to 30 pounds, on the bat and slap it into center as the wheel turns slowly (you can center the lump of clay by carving off the uneven bumps if it is too difficult to throw on center).

When the clay is centered, pull up a cylinder until it is ten or twelve inches high. Leave the bottom and wall of this section, which is to be the base of a very tall pot, an inch to an inch-and-a-half thick; this thickness will be needed to support the great weight of the clay that will eventually be added. It is important that both the outside and inside of the base section be absolutely centered and running perfectly true as the wheel revolves. The potter may find it helpful to use a trimming tool on the inside and outside of the cylinder as a final check of trueness.

Now turn a strong electric fan on the pot at close range and let the

electric wheel continue to turn the pot around slowly for even drying. With this arrangement, you can forget the first section for half an hour or so, while you wedge more clay for the next section. Check the revolving pot occasionally, however, for it may take the fan an hour to dry it enough for the next process. This first section should become quite firm before work on it is continued; if the rim should become too hard, you can sponge *just the edge* with water.

Meanwhile, throw a second cylinder from a lump of wedged clay weighing ten or fifteen pounds. This means that another wheel will have to be available, but it need not be electric. The second cylinder does not have to have a bottom, but it should be rather thick, and its diameter at the top should be the same as that of the first cylinder.

When the first section is quite firm, sponge the top edge, and thicken and round it, to receive the second cylinder. With a thin knife, cut a six- or eight-inch section from the second cylinder, lift this section carefully to maintain its shape, and set it gently on the first cylinder. Then push and bend the edges of the second section until they fit the first. When the edges fit, weld them together by pinching and smearing the clay with both hands, one inside, and one outside, the pot. Then, with the wheel revolving slowly, make the final welding and center the cylinder.

With the sections welded and true, you can thin the wall and pull it up until the piece is four or five inches higher. Now, let's see what we have: a six-to-eight-inch section was added to a ten-to-twelve-inch section and the whole pulled up four to five inches, making a pot from twenty to twenty-five inches high—so far.

At this time, while the cylinder is not yet too tall to permit reaching

the inside bottom, and the clay is still flexible, you can give the pot some kind of shape by pushing the walls in or out or both. Do not, however, change the basic shape of the cylinder too much. In tall or large pots, mistakes in form are multiplied and good points are minimized. To be safe in designing on the grand scale, use a great deal of restraint and keep your forms simple and subtle.

You can now leave this rather tall pot, turning on the wheel with the fan blowing on it, for the twenty or thirty minutes necessary to dry the wall enough for the addition of the next section. (If enough wheels are available, you may want to begin another large pot. It is not inconvenient to keep three large pots going at once and to work on one after the other; such an overlapping of projects can enable a potter to complete three large pots in six hours of work.)

(Please turn to Page 32)



throwing, and quick-dries the pot again. Another section is added, the welding-pulling-



drying process repeated. In this way Ball can make pots twenty-five to thirty inches tall.



## Make Your Own Stockpile—

# JEWELS



**Y**ou may never have been tempted to collect broken or discarded glass before, but you will undoubtedly become addicted to the habit after turning out your first batch of "jewels" for enameling. Every piece of glass you see will start you speculating as to what kind of jewels might be produced from it!

Here is a most interesting way to spend an afternoon: make up a supply of various-colored synthetic jewels. It is very easy to do, and there need be no expense involved except the cost of heating the kiln! First comes the glass collecting; the source of supply is inexhaustible. Any glass bottle, such as a coke, wine, or beer bottle, should produce satisfactory results. (The idea of making jewels from bottles came to me originally from Maureen Wicke, a Grosse Pointe, Michigan, enamelist.) Transparent marbles in a range of colors are very good to use; the variegated kind, too, might prove to be intriguing, but as yet I have not tried them.

Frits in the chunk form can also be used but only the high-fire type will retain a proper jewel shape. The transparent frits are the more interesting. Lower-fire frits are not considered for jewels, here, because they melt down into a blob. Whatever the glass material used, it must have the capacity to *stand up* under normal firing temperatures.

Creating jewels from odds and ends of glass is something of an adventure because you cannot always depend on the color — sometimes it burns out: a red tail light *may* turn into the most gorgeous orange-gold jewels, and a dark brown bottle *may* produce desirable light-amber-colored jewels. But until the glass has gone through the kiln, you cannot be positive of the results. That makes the process more fun.

To demonstrate, let us go through the steps of transforming a large, transparent, turquoise marble into jewels and of incorporating some of them in an enameling design.

1. In preparing for breaking it down into many pieces, the marble must be brought to a red-hot state. It is placed in a kiln preheated to a temperature of 1700° to 1800°F. Because of its round shape it sits on a steel trivet so it can be removed more easily when hot.

If a bottle were being used, it could be put into the kiln whole provided there was ample space; but, for easier handling, I prefer to split bottles into a few pieces with a hammer and then to fire about half at a time. Any glass may be laid directly on a screen, without benefit of trivets, for the firing. (I keep an old screen on hand for the purpose because it may, while hot, be plunged in cold water along with the glass, and this is apt to warp it.)

While the glass heats in the kiln, it is necessary to look in on it frequently. It must be withdrawn as soon as it is red hot and shows signs of melting or changing shape (marbles begin to flatten out on top). It is impossible to give definite temperatures or a timetable as a guide because the nature of the glass involved is frequently not known.

2. As soon as the screen is drawn out of the kiln, the red-hot glass and trivet are lifted and plunged into a waiting pail of cold water. (When no trivet is used, the screen is dropped into the water with the glass because

glass often adheres to screening.)

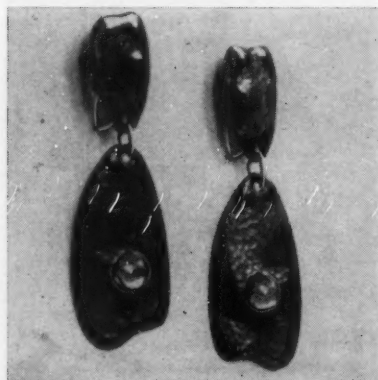
Coming into contact with the water, the hot marble shatters with a loud noise into hundreds of pieces. This is the action that reduces glass to the kind of shapes which, on refiring, will turn into nicely rounded jewels. If, instead, the glass were to be broken apart by hammering only splinters would come off it.

3. The pail is emptied of water and the shattered glass poured onto a newspaper or paper towel. Stray particles left in the pail are wiped out with a towel, *not* with the hands — these may look harmless but sharp bits can lodge in the skin like splinters.

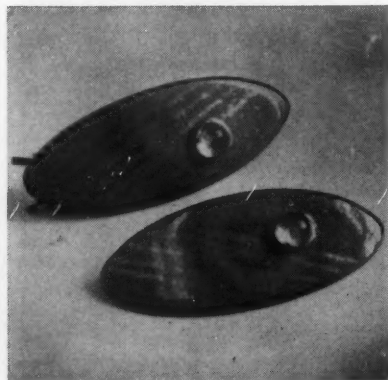
When all the moisture has been absorbed, the fragments can be made into jewels at convenience. (For storing, they can be poured into containers, preferably in glass jars so that colors are readily visible.)

4. Making ready for firing the particles of glass, a coat of kiln wash (mixture of Kaolin and water) is brushed on a smooth firing surface; this prevents the glass from fusing to the surface.

The rough bits of glass are lifted with tweezers from their container and placed on the prepared firing surface, spaced far enough apart so they cannot fuse together. (Very tiny pieces could be shaken over the surface and then separated somewhat with a pointer.) They are fired at



JEWEL ACCENTS were used sparingly in the examples shown. Other pieces might well



call for heaping jewels together and fusing them, by firing, in a solid mass.

# From Broken Glass

around 1700°F. until nicely rounded (some glass may require longer time and/or higher temperature).

5. The collection of jewels that emerges from the kiln is wonderfully varied in size and shape. They are slid off the kiln-washed surface with a spatula and, when cool, shaken vigorously in a bottle of water which usually removes most of the kiln wash. They may be stored in water until used. (Occasionally, larger-sized jewels collect enough kiln wash in the firing to require cleaning with steel wool, or scraping with a knife.)

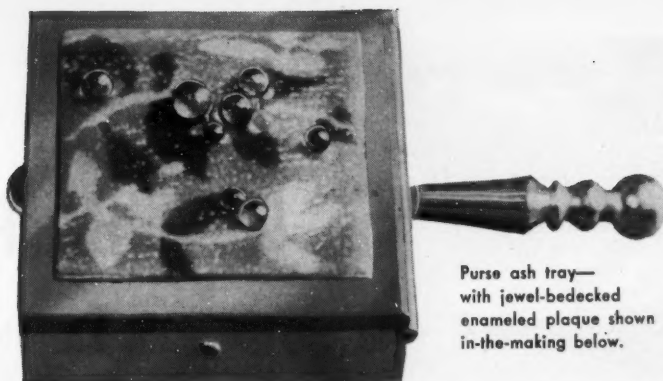
6. A few of the newly made jewels are selected as final accent on an enameled plaque for a purse ash tray. They are laid in place, with a little thick agar to prevent them from sliding around during firing, and allowed to dry before firing. The firing is gentle at around 1450° to 1500°F. to avoid flattening the jewels or overfiring the enameled design beneath them.

Although the copper form is slightly domed, the jewels stay exactly where placed, as can be expected when sufficient thick agar has been used. (If applied to an extremely sloping surface, however, jewels would probably slide in spite of agar.) The plaque, with its glistening accents, is cemented onto the tiny ash tray.

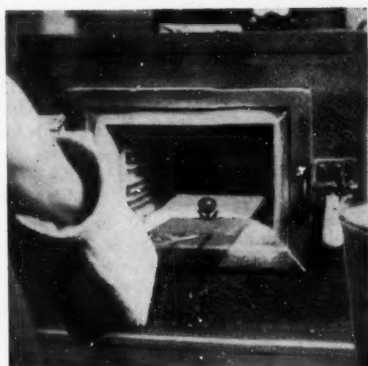
Once you have built up a stockpile of jewels—in a wide range of color, shape and size—you will find unlimited opportunity for incorporating them in enameling designs. They can be used sparingly or as single accents as in the examples shown here; or, for a quite different effect, they can be heaped high and solid and fired until fused.

Great variety can be achieved by placing jewels over different enamel colors for transparent glass picks up and reflects colors beneath it. The lighter color values come through effectively, but black and dark tones kill the light within the jewels.

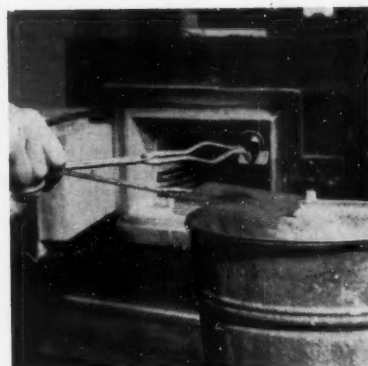
Experiment with make-believe jewels so you can have the fun of incorporating them in enameling; and, subsequently, there will be a follow-up article showing how the brilliance of metallic foil can be made a part of glass jewels. ●



Purse ash tray—  
with jewel-bedecked  
enameled plaque shown  
in-the-making below.



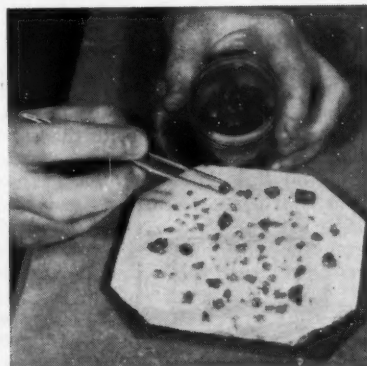
1. Glass marble is heated in enameled kiln; it rests on trivet for easy handling.



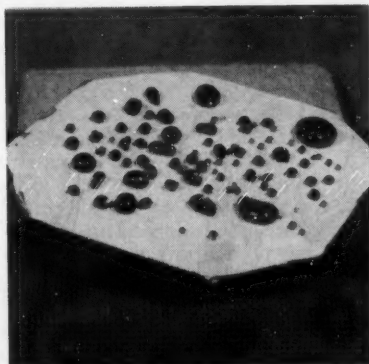
2. Red-hot marble plunged in cold water shatters into hundreds of small pieces.



3. Particles are poured on absorbent paper to dry. Another firing will transform them.



4. Set on a kiln-washed surface, the pieces are put through a high-temperature firing.



5. "Jewels" emerge from the kiln, nicely rounded and varied in size and shape.



6. Accent on enameled plaque: agar holds jewels in place until fired. Finished—above.





# LEE BURNHAM'S BRAHMAN

by JEAN GRAEBNER

**L**EE BURNHAM thinks that a love of animals is born in one. As a small child she greatly complicated family life by her undue concern and mothering instinct for them. When left on her own for a short time one afternoon, she invited all her pets into the living room for a tea party: pony, hen, dog, kitten and rabbit. The party was a great success until her mother returned. But no punishment was severe enough to dull Lee's enthusiasm.

Now a mature artist, she fulfills her love for animals through her work. While she thinks the horse the noblest of them all, she is greatly intrigued by that bovine newcomer to the U. S., the Brahman bull, an unusually impressive beast with beautiful modulations in coloring, and facial expressions not typical of cattle. She finds he has great dignity, gentleness, and marked likes and dislikes for people.

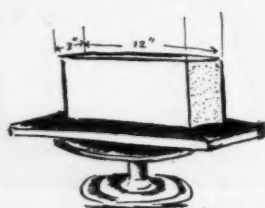
To familiarize herself with this sub-

ject, Lee made dozens of pencil, pen and ink, and chalk sketches of the herd as it grazed, taking care to define the most natural and characteristic poses. Often it was possible to get only a few lines before the animal had changed position, but back in the studio these brief, hesitating lines served as thumbnail sketches and often proved of greater value than more studied drawings. She sketched daily until the shapes and forms began to crystallize, the sketches became more fluid, rapid, and accurate. Bone and muscular anatomy were studied and memorized.

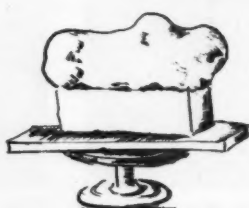
Luckily, Lee lives in a warm climate (Florida) for she likes to do her sculpture outdoors. She finds it both satisfying and practical to model on the spot; this way, she can capture the living movements of her subject, his habits and moods, and thus arrive at results which are simple and true. As models she finds these advantages

in animals as compared with humans: they are always naked, never self-conscious, don't charge a fee, and no appointments are necessary. Lee does not try to reproduce nature photographically, but rather through the medium of her art to convert an aspect of nature into an interesting, individual composition with visual and emotional impact.

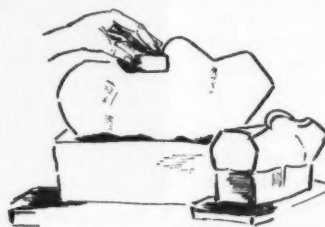
Watching Lee do a piece of sculpture is a fascinating experience. Take the Brahman bull shown in the photo, for example (and see the sketches of the process step by step). She uses a good grade of cone 04 clay, well wedged. After determining how high the piece is to be, she builds a wall about three inches thick and twelve inches long (1), the top of which will serve to support the belly of the animal. A large mass of rectangular-shaped clay—of a consistency that can easily be patted into shapes—is placed firmly on the wall (2). There,



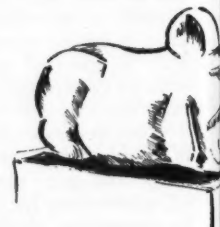
1. Firm block of clay will support the belly of the animal and provide for legs.



2. A rectangular mass of clay is fixed to the wall. It is soft enough to pat into shape.



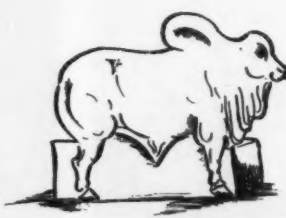
3. General contour is defined and wads of clay added. Use of block keeps forms simple.



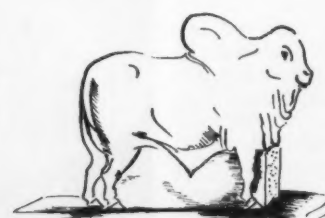
4. Masses such as hips, shoulder blades, are built up with smaller pellets of clay.



5. Legs are sketched in—the proportions checked from a far. Clay pellets fill in legs.



6. Details such as nostrils, eyes, and major skin folds are sketched in lightly.



7. When clay is firmer, block is cut away at hind legs and neck, to allow more modeling.

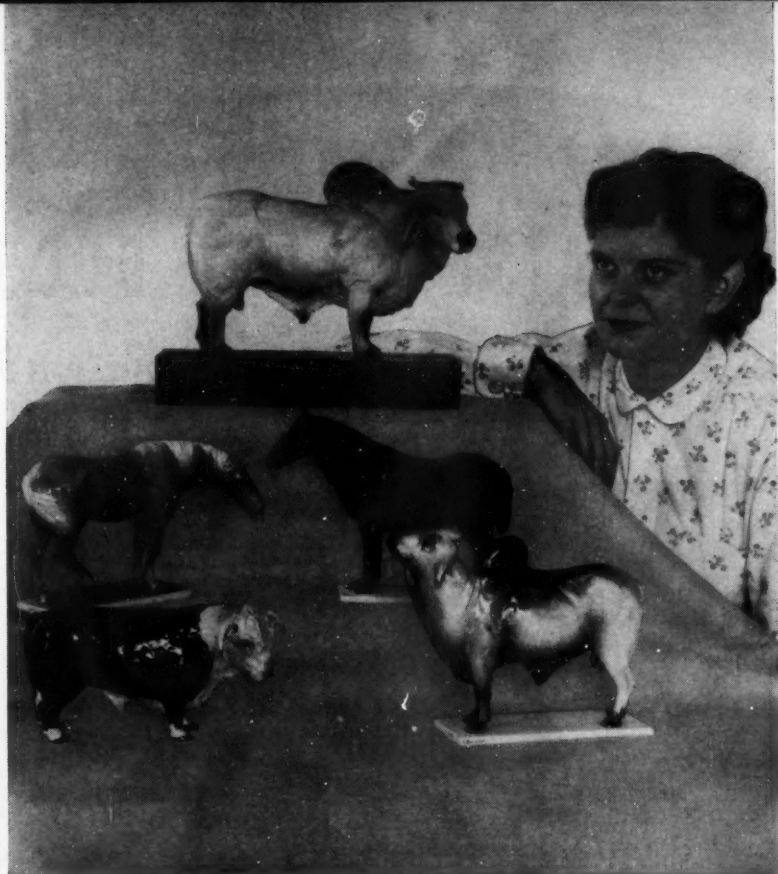


8. Ears, horns and other details are now worked in. Study from all angles continues.

# MA BULL

she defines the general contour and silhouette by adding wads of clay and patting them into the mass with a wood block (3). No attention is given, yet, to details of muscle, texture and skin folds. Keeping in mind the final proportions, she fills out the masses—hips, belly, shoulder blades, etc.—with smaller pellets of clay (4). Head and chest are worked out, too. While building up the masses, the piece is viewed from all angles (5), the same level of progression maintained throughout the piece.

Using the wood block in quick patting motions, Lee explains, keeps the figure solid and geometric, thwarting the temptation to get at details too early. In building up a piece from life, one of the dangers is in adding detail before shape and form are correct. The clay must be kept loose and free so the forms can be seen easily and changed with greater speed. If the silhouette and general contours as a



Lee Burnham and friends. She sculpts animals because she loves them; and, when comparing them with human models, she notes these advantages—"they are always naked, never self-conscious, no appointments are necessary, and they don't charge fees!"

mass are incorrect, the details will not fall into their proper places. A final texture applied over errors will only intensify them.

The legs are drawn in against the wall with a sharp metal tool (6); the sculptor views the work from a distance to be sure the legs are in proportion to the rest of the body. In modeling the legs, each pellet of clay is pressed in firmly so there will be no air pockets. At this time, such details as nostrils, eyes and major skin folds, are sketched in lightly with a sharp tool (7).

When the clay has set sufficiently, the supporting wall below the neck and between the hind legs is cut away, leaving the area freer for additional modeling (8). (The center wall is retained until the very last.) The horns and ears are added and the sculptor begins to work in more detail (9), turning the piece frequently and studying it from all angles. Her aim is to keep the progression at the same level throughout, and the form bold and strong.

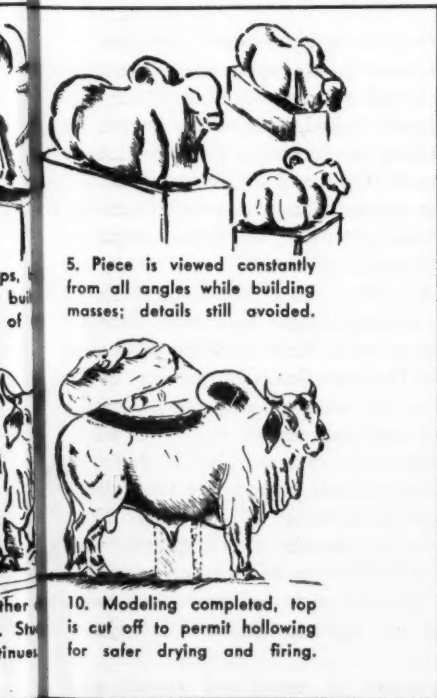
Now she goes over the piece with a stiff bristle brush, making sure to follow the design of the muscles that have already been indicated. This op-

eration, you might say, pulls the piece together. She turns the head slightly, and carves the center wall down to post size. The animal begins to assume a free-standing aspect. A very small bristle brush is used to give the ears, horns and fleshy folds more definition. How completely a piece is finished is a matter of the sculptor's style and taste, Lee explains. There are many methods of finishing a piece; none can be labeled as better or more correct than another.

In this case, Lee feels that a smooth surface contrasting with the soft modulated tones of the gray underglazes to be used will be more integrated and pleasing in effect. The finished piece will carry out the characteristic smoothness of the Brahma. So she goes over the surface again with a bristle brush taking out tiny pinholes and any other roughness, then sponges the piece for greater uniformity.

The modeling and textural effects finished, the piece is allowed to become leather hard. Then, with a wire cutter, Lee slices off the back (10), enabling her to dig the piece out leaving walls about 1/4-inch thick. A 1/8-inch drill is used to hollow out the

(Please turn to Page 37)



5. Piece is viewed constantly from all angles while building masses; details still avoided.

10. Modeling completed, top is cut off to permit hollowing for safer drying and firing.

# RAISED SLIP DECORATION

## BUILT UP BY BRUSH

### *An Old Technique Gets a New Face*

by PEARL FITZPATRICK



**TASTE CHANGES:**  
Delicate modeling and translucency of Minton plate (ctr), signed "L. Solon," is characteristic of *pate-sur-pate*. On either side: examples of contemporary brush-built relief, opaque and with little detail, by Maija Grotell.

**P**ATE-SUR-PATE, the slip-decorated ware popular in France and England during the latter half of the 19th century, and the raised, slip decoration occasionally seen on contemporary ceramics have something in common even though they appear to be a world apart. On the one hand, you see exquisitely modeled, cameolike figures; on the other, bold, usually opaque decoration of simple line and minimum detail. Yet the relief, in both cases, was built up the same way—the slip applied by brush to the raw clay body, layer by layer, until the design was completed. It is materials and method, as well as artistic expression, that makes the world of difference in the effect.

Historically, *pate-sur-pate* (pronounced *paht-sir-paht*) is associated with porcelains. The relief was built up with translucent slips applied in exceedingly thin layers, one over the other, each succeeding layer gradually covering less ground. The slip was usually white or light in color and the clay body dark. When fired, the thicker part of the relief was the more opaque, the thinner part the more translucent. This, and carving with fine, sharp tools, produced the cameolike effect that is characteristic of the ware. The technique is one that requires great skill and enormous patience. Both in the

doing and in the effect, it might be called "precious."

The French developed *pate-sur-pate* nearly one hundred years ago. The technique grew out of an attempt to imitate a much-admired, raised, opaque decoration on a Chinese vase. Working in porcelains, artist-chemists at the Sèvres factory found that they had discovered instead a way to achieve translucent design in relief. Once the technique was perfected, artists of the period began to use it and the ware became famous.

The names of L. (Mark Louis) Solon and Taxile Doat, in particular (although there were many others), are linked with *pate-sur-pate*. First at Sèvres and then at the Minton Co. in England, Solon led the way in the artistic development of the ware—through his own work and in teaching factory apprentices many of whose names are also familiar to collectors. Usually depicting women and cupids, he achieved perhaps the finest detail and highest degree of translucency in his reliefs. Doat was more adventurous. He experimented constantly with the technique; used colored slips on light grounds; enhanced his designs, if he thought it appropriate, with colored, transparent or opaque glazes, underglazes, sgraffito, etc.

Although connoisseurs at home and abroad may





Photo: Scripps College

seek pieces of the ware that was so much in vogue in the last century, the methods and motifs of the earlier day are rarely employed in present-day ceramics.

When a contemporary ceramist does a slip decoration in relief, he usually works with low-fire or stone-ware clays and opaque slips of medium-to-thick consistency. Since translucency is not a consideration, he is not concerned with graduating each layer of slip as he builds up the design. His modeling is more frequently achieved by brush alone, with little or no carving, in contrast to the fine detail the *pate-sur-pate* artist strove for. The very materials and the way of using them affect the raised design of today: it is freer, simpler, bolder—and far more quickly done.

Effective examples of this type of decoration (could it be called a "modern" version of an old technique?) are to be seen, occasionally, at shows and museums. Several American ceramists do raised, slip decoration by brush, among them Maija Grotell; in fact, she, like Solon in his time, seems to be "setting the pace" — through the example of her own work and the students she teaches at the Cranbrook Academy of Art. •

*In a subsequent issue, the author will describe in detail the technique of building up slip decoration by brush.—Ed.*

Above: Bowl by the late Carlos Lopez has translucent slip design under transparent glaze. Right: cameo-like figures mark Minton vase, signed "A. Birks," as *pate-sur-pate*.



here's general information on flower making—  
and specific instruction on the calla lily

# FLOWERS FROM CLAY

demonstrated by Bea Matney

**M**AKING FLOWERS FROM CLAY can be fun; but if you don't know some of the tricks of the trade, you may find you are fighting a losing battle. (Also helpful is some degree of fingertip dexterity.) This first article in the flower-making series is designed to help the beginner get started and to provide a review and basis for comparison for the more experienced. Also, we will go through the steps for the making of the simplest type of flower—a calla lily.

## Materials

Be sure to use a clay that has been specially prepared for flower making. This means it will have been ground to a very fine grain size which will permit detailed work. These clays are available moist in a variety of colors for either cone 05 or cone 5 firing. It can be difficult to color the pieces, so the colored clays (pastel blues, greens, pinks, yellows, etc.) definitely are a boon.

The tools available for flower making are many and varied. Of particular interest are some of the flower and leaf cutters, which are especially handy when working with tiny shapes. Most ceramic suppliers carry a complete line of necessary tools and equipment.

## Procedure

No matter how large a flower you plan, you still will be working with small, thin-walled pieces of clay. This presents special problems, unlike those you encounter in your other potting endeavors. Here are some recommended procedures and techniques which will help assure good results.

**A.** Break off a small lump of clay (leaving the bulk in its air-tight package), knead it in one hand and

roll it out with a small rolling pin or glass jar to the desired thickness. Work quickly.

**B.** Cut out at one time *all* of the shapes you will need and lay them on a damp towel to prevent their drying out. If you have a large number of pieces (petals, leaves, bases, etc.), lay them between layers of damp toweling to keep them moist and workable. These tiny pieces of clay, particularly the porcelain bodies, will dry rapidly and crack and crumble. So, no matter how quickly you work, the damp towel procedure is vital. If the clay dries too quickly as you work it, a small amount of glycerine on the fingertips sometimes helps.

**C.** Plan your flower constructions so that each part is handled as little as possible. In other words, make the base pieces first so that as each subsequent part is finished it can immediately be set in place.

**D.** When making multi-petaled flowers, arrange each flower on a tiny circle of clay so that, when completed, it can be set on the base and moved around to form a pleasing arrangement.

**E.** Each of the pieces that has been cut from the slab and laid on the wet towel will have to be thinned out and shaped. When thinning each piece, leave the center or base section thick, and thin it toward the edges. This gives the petals and leaves sufficient body at the base for strength, yet at the edges they will look thin and delicate.

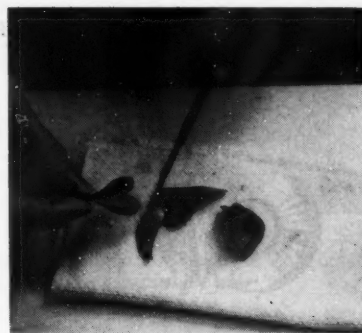
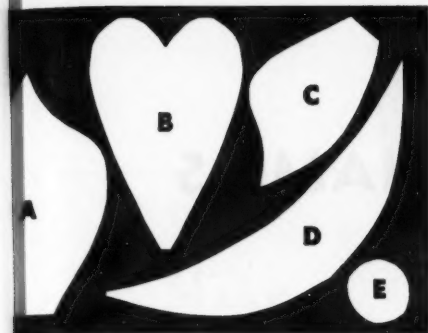
**F.** When putting the pieces together, use slip to be sure they hold together. As mentioned above, these thin sections of clay will dry quickly—and dry clay will not hold to dry clay. A small drop of thick slip from the end of a tiny brush will keep the various parts of a



TOOLS OF THE TRADE are many and varied and readily available. Shown above is a sampling of cutters for leaf and petal shapes, etc.

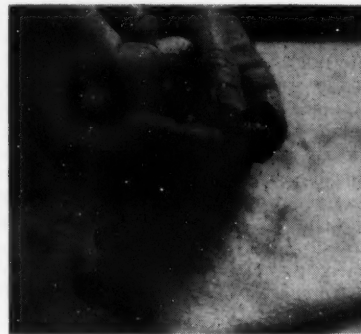


JEWELRY DESIGNS using the calla lily as the motif are shown above and in-the-making in the photos (and text) on the facing page.



Pattern (1) for this pin and earring set, shown in exact size, includes: A. spathe (for pin); B. leaf; C. spathe (for earring); D. base for pin; E. base for earring. All of the shapes are cut at one time (2) and set on a damp towel to await shaping. After thin-

ning and shaping, leaves are set on the base (3) with thick slip. Spikes, made from tiny coils of clay dipped in slip and rolled in



ning and shaping, leaves are set on the base (3) with thick slip. Spikes, made from tiny coils of clay dipped in slip and rolled in

grog (4), are wrapped in the thinned and shaped spathes (5) which are then set in place. (6) Bisque fired and ready for decorating.

flower, and of an arrangement, from falling apart.

**G.** When a piece is finished and thoroughly dried, it should be bisque fired. Never attempt to glaze or decorate one of these fragile pieces in the green (dry) state. There is enough moisture in a brushful of glaze to soften and completely distort a small flower.

**H.** Final decorating is done on the bisque piece; here, everyone can take off in his own direction. Between the colored clays, underglazes, overglazes (china paints) and gold and other metals, you have a wide variety of colors and effects to choose from. One thing not often recommended for flowers is colored glazes: they appear thick and heavy and will make a flower lose its daintiness.

One important subject has not yet been touched upon, and that is knowing what flowers really look like so that you can produce reasonable facsimiles. You may think you know exactly what a flower looks like; however, the odds are that you don't have even a vague notion of how the petals are shaped and how all the parts (petals, stamens, etc.) are put together.

One of the best ideas is to study real flowers. If they are out of season or difficult to obtain, however, you can study photographs in magazines, books, seed catalogs, and so forth.

#### THE CALLA LILY

**N**ow, to proceed to specific application of the general rules, we will watch Mrs. Matney demonstrate the making of a pin and earring set, using the calla lily as the motif. The calla lily was chosen for this first demonstration because it is one of the simplest flowers, inasmuch as it has only one "petal" (spathe).

1. Reproduced here are the patterns used for the pin and earrings, showing the exact size and shape.

2. The slab of clay has been rolled out and all of

the required pieces are cut out. As each piece is cut out, it is immediately placed on a damp towel. If there is an interruption, Mrs. Matney will lay another damp towel over these pieces to keep them from drying out.

3. A careful study of a real calla lily has been made so Mrs. Matney knows exactly how the petal and leaf should be shaped. Here the base piece has been smoothed and thinned, and the various segments have been thinned toward the edges and shaped. The leaves are being applied to the base piece, using thick slip as an adhesive.

4. The single petal of the lily has been temporarily set aside, while the spike is made. Everyone, no doubt, has his own way of making a spike; Mrs. Matney makes hers from a tiny coil of clay which is dipped in slip and then rolled in fine grog.

5. The spikes are "wrapped" in the flower petals, which are set on the leaves with thick slip, forming the pin. For the earrings, the flowers are fastened to the tiny round disks (to which the finding will be cemented).

6. Bisque-fired, the set is now ready for decorating. Just for the record, the flower proper is white which is obtained by using clear glaze on a white clay. The spike is yellow; generally, the grog provides sufficient color. The leaves are light green; the color can come from a green clay, underglaze, or from china paints. The veins are in a contrasting green (underglaze or overglaze). For added sparkle, mother-of-pearl luster can be brushed on overall (after a glaze firing) and then highlights of gold added for the final touch. Other designs are shown on the facing page.

In coming issues, Mrs. Matney will demonstrate the making of the wild rose, the iris, the orchid, the lily-of-the-valley, the pansy, the daffodil, and many other flowers suitable for jewelry. ●





# OVERGLAZE ENAMELS

by ZENA HOLST

*From early times china painters and overglaze decorators have used enamels in their designs on porcelain and pottery. The technique, however, should not be confused with the art of enameling on metal. There is little in common between the two.—Ed.*

**W**HETHER applied to china or some other form of clay ware, enamels have an important place in overglaze decorating. They are a versatile and fascinating addition to the palette. Basically, these enamels are composed of the same oxides as those used for enameling on metal, but certain properties are added to make them suitable for applying to china and pottery.

The enamels the overglaze decorator uses are extremely fine ground and they are usually opaque. For application, the powder is mixed with a bit of oil. The technique of using enamels in the form of relief patterns is different from any other phase of overglaze decoration; the appropriateness as well as the process of using them should be studied carefully. Since it is usually necessary to relate the enamels to backgrounds composed of other mediums, the composition of designs must be considered as a whole in respect to the object to be decorated. Enamels are intended to be used in masses as contrast to translucent colors, metallic lusters (that are laid in flat) and thin washes.

Although the expression, "painting with enamels," has come to be commonly used by china painters, it is somewhat misleading. Actually, the wet enamels, mixed to a thin consistency, are floated on the surface of the piece, not really painted on. The form and roundness of the enameled area gives the effect of modeled design. Any feeling of flow and movement depends on the original lines of the design rather than on any change which might occur in the firing. There is no diffusion of edges and colors.

The properties of the enamels prepared for overglaze decoration are either hard or soft and so there are

enamels to suit the different glazes and clay bodies. Hard enamels must be used for hard porcelain, and they may be used on soft-bodied ware but are not as effective as the soft enamels made specifically for soft ware. Soft enamels cannot be used on hard porcelain because they will not fuse sufficiently with the hard glaze to be durable. There should always be perfect agreement between the glaze and the enamel. Because this is more difficult to achieve with hard enamels on hard porcelain there is a decided preference for soft enamels on soft ware.

Certain kinds of hard-paste ware, including art objects, can be decorated with hard enamels very successfully if the enamels are applied thin enough to allow a certain amount of the body's translucency to be retained. It is not too difficult to do for the hard enamels contain less tin oxide in proportion and are not as opaque as the soft enamels. This gives a bright glassy effect to the porcelain which can be very attractive if done on appropriate objects. Porcelain dinnerware may be decorated with the hard enamels if they are applied in small broken motifs and very thin consistency to prevent chipping. Hard enamels cannot be used for relief work and usually will not stand more than one firing. There is always uncertainty as to the durability and practicality of enamels on service pieces. Beginners will do well, therefore, to work with soft enamels on pottery, hobby art bodies, semi-porcelain, Satsuma, Beileek and comparable ware.

DESIGNS IN SOFT ENAMELS may be worked out in large spaces, bold patterns, and in high relief by successive applications and firings. The procedure for developing the decoration should be carefully planned so that any tinted backgrounds, luster and metal combinations can be finished before the enamel is applied. In instances where very large unbroken masses of enamel are used, there should be a limit of one firing whenever possible; the relief can be built up higher when smaller patterns are

used. If there is any difficulty in controlling the enamel in order to lay it heavy enough and to confine it to small spaces, it is better to apply thin layers for the first firing and to repeat the applications in successive firings. Be certain that the first is not underfired; it is better to overfire with a resultant loss of color to make sure that the basic coat is well smoothed out. Too much overfiring of a finished piece, however, will cause the enamel to sink into the glaze with loss of brilliance and necessitate going over the work again. Underfired enamels should be refired before being touched up. Too many firings can cause the enamel to chip. Enamels used simply as a relief effect on pottery, colored art ware or over underglaze designs, may be finished nicely in one overglaze firing. The firing cycle, rules for venting, finishing temperatures, etc., are the same as for all other overglaze decorations; use the charts given previously in this column (April 1954).

The style of design usually chosen as appropriate for enamels is quite conventional, although it is easy with expert handling to achieve free-line effects. After considerable practice, a spontaneous kind of decoration can be accomplished. The vibrant colors of the enamels contrasting with the translucent pigments used for painting produces an ornamental effect that seems appropriate to certain characteristic ware. They should be used to heighten the beauty of the ceramic form and for no other reason. Enamels make a brilliant decoration, intricate examples of which may be seen in Japanese and Chinese pieces.

The choice of design should be in keeping with the object to be decorated. Certain styles in conventional motifs are more or less adaptable to tea sets, luncheon plates and odd pieces of china found in selections of soft domestic ware. These quite often take the form of panels, bands, medallions, etc. The designs may be intensified, worked out in fine detail, made intricate with divided patterns

(Please turn to Page 36)

# CM briefs...

## Make a Mug

by PHIL ALLEN



Boys like a cooling coke in summer (and every other time). Some like it straight from the bottle. And some like it from a drinking mug—especially a mug they've made themselves.

The construction of Gary's mug is a simple proposition. It depends for success, as with all slab-built pieces, on a thorough, firm welding where the pieces of clay are joined together. Only three units—the base, wall and handle are needed. These have been cut from a rolled-out slab of clay with paper patterns used as guides.

1. The base is made ready for the addition of the wall, the preparation being the same as for all other joinings.

The edges are scored with a pencil (or modeling tool), and this roughened surface is moistened with thick slip made from the same clay as is used for the mug.

2. Now the wall—the rectangular piece of clay is wrapped and set in place on the base. At all seams, Gary will work the clay well together with his fingers.

3. Fastening the handle is a tricky part of the project so the young workman peels down to his T-shirt for the operation. The handle, adhering to the wall at only two points, must be welded in place most carefully and securely. The lower end is reinforced with small pellets of clay, not only for strength but to give a pleasing curve to the joint.

4. The top of the handle, bent gracefully (for aesthetic reasons), is also fastened firmly in place. You will notice that the only modeling tool is the pencil—a most versatile tool when you work with clay.

5. With a pan of prepared underglaze at hand, Gary brushes on heavy lines of a light color which contrasts with the dark clay body. Overall goes a smooth, clear glaze to heighten color, bring out the decoration, and waterproof the container.

6. Glazed and fired, the mug is quickly christened: the coke is half gone already. The combination, says Gary with satisfaction, is a cool one. —Columbus, Ohio.



1



2



3



4



5



6



## OVERGLAZE ENAMELS

by ZENA HOLST

*From early times china painters and overglaze decorators have used enamels in their designs on porcelain and pottery. The technique, however, should not be confused with the art of enameling on metal. There is little in common between the two.—Ed.*

**W**HETHER applied to china or some other form of clay ware, enamels have an important place in overglaze decorating. They are a versatile and fascinating addition to the palette. Basically, these enamels are composed of the same oxides as those used for enameling on metal, but certain properties are added to make them suitable for applying to china and pottery.

The enamels the overglaze decorator uses are extremely fine ground and they are usually opaque. For application, the powder is mixed with a bit of oil. The technique of using enamels in the form of relief patterns is different from any other phase of overglaze decoration; the appropriateness as well as the process of using them should be studied carefully. Since it is usually necessary to relate the enamels to backgrounds composed of other mediums, the composition of designs must be considered as a whole in respect to the object to be decorated. Enamels are intended to be used in masses as contrast to translucent colors, metallic lusters (that are laid in flat) and thin washes.

Although the expression, "painting with enamels," has come to be commonly used by china painters, it is somewhat misleading. Actually, the wet enamels, mixed to a thin consistency, are floated on the surface of the piece, not really painted on. The form and roundness of the enameled area gives the effect of modeled design. Any feeling of flow and movement depends on the original lines of the design rather than on any change which might occur in the firing. There is no diffusion of edges and colors.

The properties of the enamels prepared for overglaze decoration are either hard or soft and so there are

enamels to suit the different glazes and clay bodies. Hard enamels must be used for hard porcelain, and they may be used on soft-bodied ware but are not as effective as the soft enamels made specifically for soft ware. Soft enamels cannot be used on hard porcelain because they will not fuse sufficiently with the hard glaze to be durable. There should always be perfect agreement between the glaze and the enamel. Because this is more difficult to achieve with hard enamels on hard porcelain there is a decided preference for soft enamels on soft ware.

Certain kinds of hard-paste ware, including art objects, can be decorated with hard enamels very successfully if the enamels are applied thin enough to allow a certain amount of the body's translucency to be retained. It is not too difficult to do for the hard enamels contain less tin oxide in proportion and are not as opaque as the soft enamels. This gives a bright glassy effect to the porcelain which can be very attractive if done on appropriate objects. Porcelain dinnerware may be decorated with the hard enamels if they are applied in small broken motifs and very thin consistency to prevent chipping. Hard enamels cannot be used for relief work and usually will not stand more than one firing. There is always uncertainty as to the durability and practicality of enamels on service pieces. Beginners will do well, therefore, to work with soft enamels on pottery, hobby art bodies, semi-porcelain, Satsuma, Beilek and comparable ware.

DESIGNS IN SOFT ENAMELS may be worked out in large spaces, bold patterns, and in high relief by successive applications and firings. The procedure for developing the decoration should be carefully planned so that any tinted backgrounds, luster and metal combinations can be finished before the enamel is applied. In instances where very large unbroken masses of enamel are used, there should be a limit of one firing whenever possible; the relief can be built up higher when smaller patterns are

used. If there is any difficulty in controlling the enamel in order to lay it heavy enough and to confine it to small spaces, it is better to apply thin layers for the first firing and to repeat the applications in successive firings. Be certain that the first is not underfired; it is better to overfire with a resultant loss of color to make sure that the basic coat is well smoothed out. Too much overfiring of a finished piece, however, will cause the enamel to sink into the glaze with loss of brilliance and necessitate going over the work again. Underfired enamels should be refired before being touched up. Too many firings can cause the enamel to chip. Enamels used simply as a relief effect on pottery, colored art ware or over underglaze designs, may be finished nicely in one overglaze firing. The firing cycle, rules for venting, finishing temperatures, etc., are the same as for all other overglaze decorations; use the charts given previously in this column (April 1954).

The style of design usually chosen as appropriate for enamels is quite conventional, although it is easy with expert handling to achieve free-line effects. After considerable practice, a spontaneous kind of decoration can be accomplished. The vibrant colors of the enamels contrasting with the translucent pigments used for painting produces an ornamental effect that seems appropriate to certain characteristic ware. They should be used to heighten the beauty of the ceramic form and for no other reason. Enamels make a brilliant decoration, intricate examples of which may be seen in Japanese and Chinese pieces.

The choice of design should be in keeping with the object to be decorated. Certain styles in conventional motifs are more or less adaptable to tea sets, luncheon plates and odd pieces of china found in selections of soft domestic ware. These quite often take the form of panels, bands, medallions, etc. The designs may be intensified, worked out in fine detail, made intricate with divided patterns

(Please turn to Page 36)



# CM briefs...

## Make a Mug

by PHIL ALLEN



Boys like a cooling coke in summer (and every other time). Some like it straight from the bottle. And some like it from a drinking mug—especially a mug they've made themselves.

The construction of Gary's mug is a simple proposition. It depends for success, as with all slab-built pieces, on a thorough, firm welding where the pieces of clay are joined together. Only three units—the base, wall and handle are needed. These have been cut from a rolled-out slab of clay with paper patterns used as guides.

1. The base is made ready for the addition of the wall, the preparation being the same as for all other joinings.

The edges are scored with a pencil (or modeling tool), and this roughened surface is moistened with thick slip made from the same clay as is used for the mug.

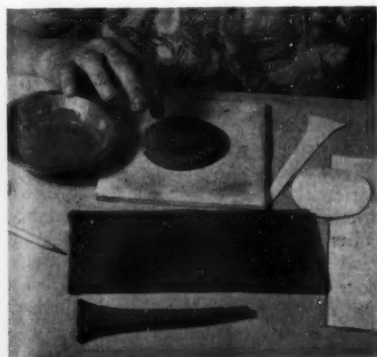
2. Now the wall—the rectangular piece of clay is wrapped and set in place on the base. At all seams, Gary will work the clay well together with his fingers.

3. Fastening the handle is a tricky part of the project so the young workman peels down to his T-shirt for the operation. The handle, adhering to the wall at only two points, must be welded in place most carefully and securely. The lower end is reinforced with small pellets of clay, not only for strength but to give a pleasing curve to the joint.

4. The top of the handle, bent gracefully (for aesthetic reasons), is also fastened firmly in place. You will notice that the only modeling tool is the pencil—a most versatile tool when you work with clay.

5. With a pan of prepared underglaze at hand, Gary brushes on heavy lines of a light color which contrasts with the dark clay body. Overall goes a smooth, clear glaze to heighten color, bring out the decoration, and waterproof the container.

6. Glazed and fired, the mug is quickly christened: the coke is half gone already. The combination, says Gary with satisfaction, is a cool one. —Columbus, Ohio.



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## GREETINGS

It is with *great* pleasure that I start writing this column. I hope you will accept it with at least a *little* pleasure.

I promise to tell you all my secrets because, you see, I don't believe in secrets—in enameling, that is. I will tell you about honest-to-goodness techniques, and also about experimental shortcuts, and gimmicks which can be used for amusing effects. In return I want you to promise never to forget that enameling is a technique of exquisite quality and to strive to do it justice rather than just use tricks to get effects.

A good piece of enameling cannot be done just by throwing on assorted powders, lumps and threads of glass, and then overfiring the whole concoction. So take your time and also try the more involved techniques described in CM's many articles on enameling.

In this column, I may come up with some things you already know about, and tell you about a completely different way of doing them. (It happens to everybody; you change your piano or voice or whatever teacher and find out that what you have done until that moment is absolutely wrong and you have to change completely!) But do not worry. Many roads lead to Rome! At least I will never say *it must be done this way* but, rather, *I do it this way*. The method will be the one I consider of *least* resistance.

## DIPPING IN SLUSH

So now I will tell you quickly about the way I use slush (that prepared liquid enamel which has a clay and water base).

Sometimes slush is the only enamel that can help you get out of a troublesome situation painlessly. For example, you have an article with vertical surfaces, like a napkin ring or cup or vase, and you want to have a basic coat of enamel all over it. Or the piece may be three dimensional—like those Christmas ornaments (CM, Nov.)—with plenty of slant. To sift on the basic coat or even to wetcharge it would be a job demanding quite some experience. Dipping in slush is a wonderful solution—if you do not

insist on a transparent basic coat.

Slush is opaque and comes in many colors. I use it in white mostly and, except for a few incidental experiments, only for basic coats to be covered later with regular enamels. Slush comes in small cans (or large cakes).

If you care to go into dipping, here is the way I suggest doing it. Open a container of slush and stir thoroughly; be sure to do that well and never drain off the liquid you find on top. Mix until the liquid and the thick paste at the bottom of the can unite in a smooth semi-liquid. Then pour the amount needed into a rustproof bowl and cover the master container to prevent evaporation of liquid. Clean your metal base thoroughly so that it is absolutely fat free. Hold the piece with tweezers and dip it in the slush. If it runs off very quickly, leaving a very thin, transparent coat, the slush is too thin. Wait a while; it thickens quickly all by itself. If you dip and the slush runs off heavily like syrup, in drops and runs, it is too thick. Add a little water and stir well. The slush should be like a nice thick pea soup and cover the piece evenly.

Holding the article over the slush bowl, turn it slowly from side to side to distribute an even coat, very much like a chicken is roasted in the rotisserie. Place it on a rack so that only the edges touch and dry thoroughly. Then scrape off drops and rims that may have formed. If you need some bare copper for soldering, scratch out the spots; then fire. (When the slush coating is too thick it comes out brownish; and a perfect coat, if overfired, will not please you by turning into a nice green or gold—it will be just ugly.)

Clean off firescale that has formed on unenameled spots; and repeat the procedure of dipping, drying, scraping, firing and cleaning, until you get an even coat of white all over.

Return the leftover slush to the master container but, first, if it has dried out so that it looks like dry plaster, add water and mix to the right consistency.

Now you are ready to decorate your slush-covered object with regular enamels in any technique desired. Another "secret" next month!

# Marbelized Gold

There are a number of preparations on the market which can be used with liquid bright gold to give a marbelized effect. A very beautiful result may be had, however, without such compounds.



Take a bowl or deep pan and fill it nearly full with water. The vessel should be large enough to easily hold the piece to be treated. On the surface of the water float two or three drops of liquid gold. The gold, being oily, will quickly spread in a swirling pattern on the surface of the water. Do not pour the gold too forcibly or it will sink in beads. Gently spill it from a spoon or spatula.

Now, dip the glazed ware into the water. The best patterns are obtained by dipping the piece in inverted position or so the broadest area picks up the gold film first. If you are not pleased with the pattern the piece may be redipped at once adding a bit more gold on the water if necessary. Don't overdo it as the thinnest film of the gold preparation will give color when fired.

Now dry the ware and fire to the usual cone used for gold. You will find the areas that were covered with the thin film will fire to a crimson or purple, shading to gold where the swirls were heavier. This method is particularly effective used over a rose or maroon glaze.—John G. Imhoff, CeramiCenter, Cincinnati, Ohio.



# "Cool" Spray Booth

We recently solved our glazing problem by "investing" in an old refrigerator, which we converted into a spray booth of inestimable value.

After removing shelves, freezer, coils, etc., from the inside, and the motor unit from the bottom, we mounted the shell on a platform which raised the bottom of the refrigerator interior to a waist-high position. The chamber measures 24" x 30" x 18" deep, and is wide enough for spraying a row of tiles, tall pots or vases, or large pieces of sculpture. The interior is a one-piece seamless unit with a porcelain finish which is easy to clean, and makes reclaiming glaze simple, practically eliminating waste.

The door helps keep dust out when it isn't being used; and the space which once contained the motor and freezing unit now houses the air compressor and spraying equipment, and has space left over for storing glazes, etc.

All in all, the used refrigerator is now an old stand-by and has a place of honor in our studio, for many-a-time it has helped us "keep cool" during pressing work schedules.—Frank & Irene Wojcik, Detroit, Mich.

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## THROWING TIPS

by TOM SELLERS

### Straightening a Pot

Anyone working on a potter's wheel finds occasionally that the rim of a pot has gotten out-of-round and must be re-shaped.

The distortion can come about in several ways but perhaps it happens most frequently when you lift a pot from the wheel head and transfer it to a tile. It can also happen when the tile itself is set down too abruptly. Sometimes, in a group where many people are working and the general damp box is crowded, a pot is accidentally pushed into another thus causing the rim to be distorted. Or a rim may be pushed out-of-round in the footing process: if the pot is in a rather soft condition, slight pressure can change it.

It is a simple matter to put such rims into round again. It can be accomplished best when the pot has become leather hard or firm, and the clay is no longer sticky. Choose a slick-surfaced container such as a metal bowl, pan or glazed pot which, in relation to the rim of the pot to be reshaped, is smaller at the base and larger at the rim. Put this shaping pot inside the rim of the distorted pot and,



with a slight pressure, press down and rotate until your pot is re-shaped. Care must be taken not to press down so hard as to split the rim but if, after pressure, the rim still is not round it means that more pressure must be used.

It is very important that the pot be in leather-hard condition at the rim and not dry; or the process will almost certainly crack the rim.

### Practicing Handles

The bowl in the photo may look

like an abstract version of an octopus but it is only a practice pot for handles. The art of giving a pot a good handle, like any other phase of craftsmanship, improves with practice.

Throw a pot of a shape that might require a handle and, after footing, keep it in the leather-hard stage and experiment with handles. Pull a number of handles of different shape and size—round, flat, plain, ridged, etc., ("How to Pull a Handle," CM, Feb. 1955).

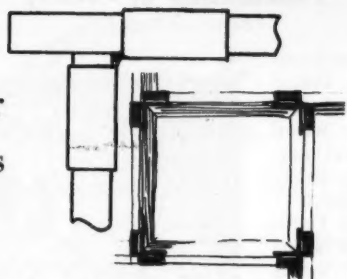
Then try out different placements of these handles on the practice pot.



Place them high, low, in relation to the swell of the body if any; watch not only the outside profile the handle makes but, perhaps more important, the inside profile—the space between the pot and the handle. Try setting a handle up near the rim—this takes more time and care because you can easily push the rim out of shape or crack it.

That the handle must adhere to the pot goes without saying. But there is more to it than that. Different types of joinings bear practice. There is the handle that appears to be growing out of the pot as a limb grows out of a tree ("Making a Pitcher," CM, Mar. 1955); and the handle that joins the body more abruptly (stuck-on look) in keeping with the character of the pot. Sometimes a handle starting near the rim of the pot is applied in such a way that it seems to grow out of the rim and rest more or less lightly at the bottom. And remember, as you practice, that handles have to be functional as well as aesthetic—a pot that can't be lifted safely is not a good pot.

## Clips for Mold Forms



The problem of placing mold-form boards and holding them securely to any given dimension can be vexing and time consuming; but it becomes a simple matter when using the easily made, efficient clips shown in the illustrations.

The clips can be fabricated by anyone with a hacksaw file, hammer and vise. The sheet steel used should be not more than 1/16-inch in thickness, and sufficiently malleable to take 90-degree bends without breaking. Some grades of stainless steel meet this requirement and eliminate rusting. Spring steel cannot be worked without heating.

Three- or four-inch squares of the steel are sufficiently large for the clips. One cut is made from the center of one edge, through the closest right-angle bend-line, and just barely through the second bend-line (see sketch below.)

Bending can be done either before or after this single cut is made by holding the piece in a vise with the bend-line just showing above the jaws, and striking it as low as possible with a hammer. Both bends should be started before either is brought to the full 90 degrees, the work progressing by hammering both bends equally as far as the vise will permit.

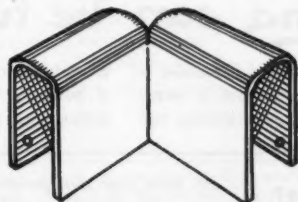
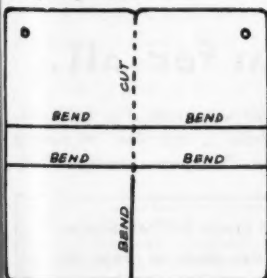
From here on it is easily completed over a form of the same thickness as the mold boards to be used. Such hand forming will give a slightly rounded top to the clip. This is an advantage as it permits inserting an instrument under it to remove. This prying will be necessary if plaster is poured above the bottom of the clip.

Small holes can be drilled, as indicated in the drawing of the completed clamp, for the insertion of pushpins to avoid the possibility of corner gaps developing during the plaster pouring.

Clay or plasteline rolls pressed along the bottom edges and up each corner will prevent small leaks.

It is both practical and efficient to coat the edges of the mold boards (where they come in contact with the face of another board) with a heavy layer of latex-rubber molding compound. The latex will yield to the minute variations in the faces of the boards it contacts, eliminating small leaks. Some pressure should be applied at each corner when using the rubber-edged boards, and the pushpins inserted securely. Pressure should also be applied when the bottoms are being secured with clay or plasteline.

Excellent mold boards for use with these clips can be made from one-half-inch plywood, or Masonite, thoroughly painted with spar varnish or shellac.—R. L. Diffendal, Dayton, Ohio.



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## Answers to Questions

conducted by KEN SMITH

**Q.** I have difficulty with press molds. I make the original models (jewelry) of clay and pour plaster over them to form the tiny press molds. The insides of the molds, however, are never as good as the original models; they are wavy and generally imperfect. Is there something incorrect about my procedure?

**A.** It is difficult to tell from the brief description; you may, however, be pouring the plaster too late. In other words, the plaster may be too stiff to flow easily and fill all crevices.

Another difficulty may be with the original models. Usually, more perfect models can be made by carving them in plaster rather than forming them from clay. The plaster models can be painted with shellac to preserve them and then covered with mold soap to allow the plaster molds to release easily.

**Q.** I have been mixing local clay, for use in our schools, in an electric mixer. I can mix about 10-12 gallons in an hour, but I wonder if a pug mill would work better?

**A.** If you want clay slip, the electric mixer should prove quite satisfactory. If you want plastic clay for hand-working or throwing, a pug mill would be better.

**Q.** I have a large fruit bowl and small dishes which were china painted by my mother many years ago. The set has gold feet and I would like to finish the lips or edges in gold. Is this possible, and if so, what procedure should I follow?

**A.** Our overglaze expert, Zena Holst, says you should run into no difficulty and she offers the following suggestions:

"It would be best to use the paste gold that must be burnished. (No doubt, the feet are Roman gold.) If china paint extends over the edge and the gold is to go on top of a color, use unfluxed paste gold. Gold applied directly to the white china should be Roman gold. For narrow edges, it would probably be easier to apply the gold with your fingers than with a brush. No doubt, the china is hard porcelain. If so, fire to cone 013. If it is bone china or medium porecelain, finish at cone 015."

**Q.** Sometimes my mother-of-pearl comes out of the kiln looking "frosty" or "crystalline." I fire in either a gas kiln or an electric kiln, and the same thing has occurred in both.

**A.** I believe the only difficulty is that the mother-of-pearl has not been fired high enough. Re-fire one of these pieces to a higher temperature and see if the "frost" does not melt down as it should.

**Q.** In reading enameling articles, I have come across the terms "metallic luster" and "liquid metal." Are these synonymous; if not, what is the difference?

**A.** This subject was discussed in detail in the Jean O'Hara column, July issue. Very briefly, liquid metals are composed of the precious metals, such as gold, platinum, or palladium, and when fired, leave a film of pure metal on the surface. The metallic lusters are basically metal salts dissolved in an oil. When fired, they leave a metallic oxide on the surface, which appears slightly iridescent.

All subscriber inquiries are given individual attention at CM; and, out of the many received, those of general interest are selected for answer in this column. Direct your inquiries to the Questions Editor; please enclose a stamped self-addressed envelope.

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## Huge Shapes

(Begins on page 14)

Now use the remainder of the second cylinder to form a third section of the tall pot, applying and developing it just as you did the preceding section. Usually this third section is enough to complete a pot twenty-five to thirty inches high; if you want an emphasized rim, simply add a coil of clay as a fourth section.

A variation of this procedure, for those potters with only one wheel, is first to throw one or two thick cylinders and set them aside, covered with plastic, to keep them moist; then throw the base section of the big pot and add rings cut from the already prepared cylinders.

Coils, too, work quite well for building onto a base section which is dry enough to hold the weight. Roll out a coil of clay about an inch and a half thick and lay it on the top edge of the base section. Then pinch the coil until it adheres to the pot and, while revolving the wheel slowly, continue pinching until it becomes a continuation of the wall instead of a separate unit. At this point, center the wall and pull it up thinner and taller. Then, let it dry until firm enough to hold another coil. You can apply, straighten and thin coils over and over until the desired height and shape are achieved.

The use of coils works better for large wide pots; the sections-of-cylinders method works better for tall, narrow pots.

The idea of throwing huge pots in sections is by no means a new one. Many books describe methods of constructing them from carefully measured sections which at the leather-hard stage are stuck together with slip. I find such a process tedious and difficult: it is hard to preconceive the shape of a pot, throw the sections accurately in advance, and stick them together with slip well enough to keep them from cracking apart later. On the other hand, the method described here is a flexible one in which the form can be developed and changed on the wheel. It is, therefore, more creative, for the clay and the tools help to determine the design. Moreover, when sections have been put together in this flexible method, the joints cannot open, for the walls have actually become one continuous piece.

Working on pots of such a scale is exciting and a challenge. To me everything about large pots is satisfying—everything except the problem of where to store them. The best solution to this problem, of course, is to find customers who will pay to carry them away proudly to decorate their homes and gardens. ●

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# Suggestions

from our readers

## KILN COVER

A *Fire King* dessert dish (made of glass), which measures slightly over  $4\frac{1}{2}$ " across the top, makes an excellent cover for the Thomas C. Thompson enameling kiln. The "see through" glass enables you to keep careful watch over the enamels as they melt. This is particularly helpful when firing decals or making designs with several colors.

—Dorothy Werblo  
Crown Point, Ind.

## KEEP RUST OUT

If you are troubled with rust forming on the lids of your glaze or slip jars, try this.

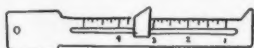
Lay a sheet of aluminum foil, wax paper, Saran Wrap, cellophane, plastic, or any such material over the mouth of the jar and then screw on the lid. The moisture-proof material will keep the jar lids dry and no rust will form to contaminate your valuable materials.

—Mrs. E. J. Stronson  
Seattle, Wash.

## TRIMMING GUIDE

A "caliper" gauge, manufactured by Hiawatha and sold at most sewing and knitting shops, is very handy as a guide for trimming a piece of pottery.

Simply set the gauge to the amount you wish to trim off, turn the ceramic piece upside



down, and draw the gauge around it as you would a template. The movable jaw will mark the clay where it should be cut.

—Joy Wallner  
Bethpage, N. Y.

## FLESH-COLORED SLIP

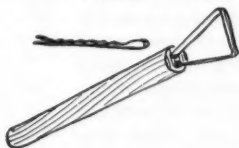
To eliminate the need for painting the face and hands of figurines, I use a flesh-colored

slip. This I make by adding a coloring oxide to the slip. It takes a bit of experimenting to get the right kind of oxide and the right amount; the effort, however, is worthwhile for it saves a good deal of time in the decorating.

—Vernon D. Seeley  
Seeley's Ceramic Service  
Oneonta, N. Y.

## BOBBY-PIN MODELING TOOLS

Ceramic teachers with limited budgets (or anyone else in the same straits) will find that bobby pins and half-



inch dowel rods can be quickly and inexpensively used to make modeling tools.

A bobby pin, straightened and reshaped with a pair of pliers, sharpened with a file, then inserted and wedged into two holes drilled in the end of a short length of dowel, works very well. Number 8 copper wire is excellent for the wedges.

—James Scholes  
Chapel Hill, N. C.

## TEXTURE TOOLS

Because of our small boys, we have several toys in our home which are excellent for texturing clay. The barrel of a six-shooter and the string end of an arrow, I particularly like.

When I needed some small, ornate designs, I tried tools from a leather craft set, which are made for tooling designs in leather. The results on clay were perfect. The possible number of variations of design is limited only by one's own imagination.

—Mrs. Bill Musslewhite  
Bellaire, Tex.

## Dollars for your Thoughts

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# Ceram Activities

people, places & things



**ENAMELIST TAKES TO MOSAICS:** Harold Martin, well-known Chicago craftsman and artist specializing in fine ecclesiastical cloisonne enamels, is constantly lured along the path of experimental techniques. Recently, he has

been using mosaics as background enrichment for some of his works. Although his pieces tend to be monumental, some of his mosaic methods may well be applied to work of any size.

Illustrated below is one of his large pieces, done as a special commission for a church. The central design, with a lamb enameled in Martin's favorite technique, is richly set off by a four-inch-wide mosaic border. Handling and rehandling the enormous number of tiny enameled sections needed for so large an area of mosaic could be very tedious were it not for the methods Martin has developed.

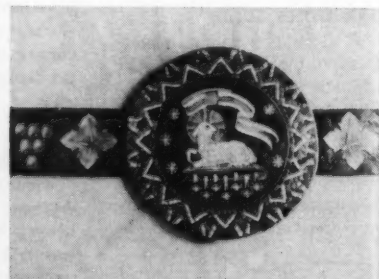
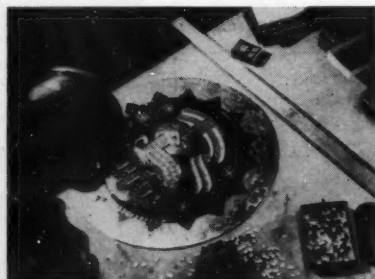
When he is ready to assemble the mosaic, he treats the border section of the metal with a tin solder, and sets each of the mosaic pieces in its proper place. Then he lays a sheet of tacky paper (frisket paper) over the entire design, presses the paper down so it sticks, lays a sheet of stiff paper board across the surface and turns the whole work over

on its face (quite an operation, all-in-all). The copper base can now be removed, leaving the backs of the mosaic pieces exposed. These he paints with flux so they will adhere properly when subsequently soldered to the metal. Then he replaces the copper base, holds everything tight and turns the assembly face up once more. With the tacky paper removed, the mosaic is soldered permanently in place by applying heat with an oxygen torch to the underside of the metal. (The center section with lamb is soldered in later.)

Using mosaics in his works represents considerable extra labor, Martin says, but the effect is well worth it. One has only to compare the mosaic border with the plain-enamel area in the center section of the piece shown here to see how much richness the texture and color of mosaic add.

A native of Norway and trained in arts and crafts at Oslo, Martin came to the United States in 1927. Cloisonne is his favorite type of enameling and for some time most of his creative experimenting has been with this technique.

He comes up with "some mighty far-fetched ideas"—and they work, his wife, **Helen**, reports. She has something to say about his current interest in mosaics, too: "Here we have this new, huge kiln—13 x 19 x 30" inside—and what is he doing but working with quarter-inch mosaic pieces!"



## MEET OUR AUTHORS:

■ Long before prepared underglazes (one-stroke and single-stroke) were on the market, **Madge Tummins** (see page 35) was doing underglaze decorating on pottery. In those days the underglazes had to be mixed and ground with water and glycerine on a palette much in the manner of china paints. Art training from the time she entered public school until she finished college—knowledge of oil painting, water colors, etc.—has served her well, she says, in her work with underglazes. "As far as potting is concerned," she explains, "I am self-made." Madge had the first ceramic supply shop in Texas where she taught and supplied for some ten years.



■ Decoration in ceramics—doing it herself and traveling to see how others do it—is the consuming interest in **Pearl Fitzpatrick's** life (see page 20). She is a studio potter doing custom work (creating her own shapes, designs and colors). Living in Gary, Ind., she is a charter member of both the Gary Ceramic Guild and the Midwest Potters and Sculptors of Chicago (which she helped organize).

(Please turn to Page 36)

## THE TRANSLUCENT COLORS

by MADGE TUMMINS

Decorating green ware with underglazes is one of the oldest forms of pottery and china ornamentation. In Italy, where underglaze decoration had its origin, it was brought to a high degree of perfection, not in the pottery of the day but rather in the murals and decorations of churches and public buildings. In the 14th Century beautiful examples of underglaze decorations were made at Sévres. Other fine examples came from the Danish Royal Copenhagen factory, known the world over for its fine wares. So, you see, underglaze decorating really is not a new technique.

What is new, or at least improved, is the underglaze itself: in recent years it has undergone many changes in quality and in methods of use. Until fairly recently, only *opaque* underglazes were available, and these only in a powdered form which had to be carefully mixed with medium and ground until smooth before they were ready for use. They behaved like slip paints or engobes because they had a clay base.

Now, *translucent* underglaze colors are available; and the purpose of this series of articles is to aid beginning and advanced students and hobbyists in their work with these translucent underglaze colors.

The translucent underglazes enable ceramic artists to produce water color effects as well as overglaze (china painting) effects, complete with depth and subtle shadings. The translucent underglaze is finely ground and comes in either liquid or paste form ready for use. The wide range of beautiful colors may be mixed together for intermediate shades or lightened with white.

It is not the purpose of this series to recommend the products of one manufacturer over another; they are competitive in most respects. If you are not already familiar with the use of translucent underglazes, try a variety of brands and colors. It may very well be, for example, that in the dark reds you will like the *Apple Red* of one manufacturer, while in the blues you might prefer the *Onion Blue* of another. And, take into con-

sideration not only the fine results from the colors but the availability of the materials and reliability of the supplier.

The translucent underglazes are not difficult to use; however, guidance as well as practice will prove valuable. To obtain *shaded* decorations, for example, the translucent underglaze must be used, either alone or in combination with opaque underglazes. Many underglaze artists prefer to combine the translucent and opaque underglazes for their decorations; it has many advantages, particularly for the beginner. It is a gradual way to start and makes it easier for the novice to obtain better results than if he started using translucent underglaze exclusively without the support of opaque underglazes.

As an example, there are some opaque-translucent combinations that give satisfactory results. For a red apple, a ruby red opaque underglaze would be used for the apple proper; the shadow would be translucent black and apple red; and, the highlight would be translucent chartreuse and rose. For one type of leaf, the leaf proper would be opaque chartreuse and jade green; the shadow would be translucent dark green and henna; and, the highlight would be translucent burnt orange and chartreuse. This should give you a brief idea of how the underglazes are combined and used to give shaded motifs.

There are many things the novice will have to learn; for example, how heavy the strokes should be and how much of each color to use, since some of the colors require a heavier application than others (red tones require a heavier application than blue, etc.). Also, due to the translucency, each brush stroke will show; therefore, each stroke must be made to best advantage to indicate the shadows and general contours of the motif.

How to load the brush; how to obtain different backgrounds; specific aids on fruit and floral patterns;—these and many other aids, based on the writer's own experience, will be presented in THE UNDERGLAZE SERIES.

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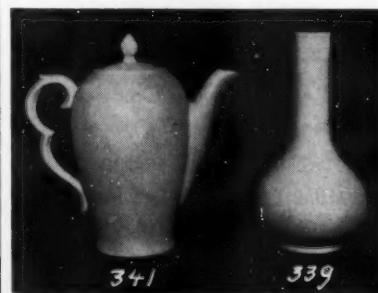
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## Overglaze Enamels

(Begins on Page 24)

and repeat motifs, or varied in many ways by neat outlining with permanent lines of black, color or metal. After outlines and background are fired and completed, the outlined areas are filled in with enamels for the last firing. In the finished piece, distinct outlines give an embossed effect.

Large, free-flowing types of designs are appropriately used by hobbyists. The manner of applying the enamels—of flowing them on—in itself suggests flowing patterns. When no permanent outline is used on large forms, however, the trick of handling lies in being able to control the patterns.

The technique of using enamels in overglaze decoration—preparation of the medium, tools to be used and method of application—will be explained in full detail in the next issue. • *To be continued.*

## Ceram Activities

(Begins on Page 34)

**CRAFT MUSEUM COMING UP:** First of its kind in the country, the Museum of Contemporary Crafts will open in New York City in April. The location: 29 West 53 Street; the sponsor: American Craftsmen's Educational Council. Aiming to set highest standards for craftsmen and to encourage public appreciation of creative work, the new institution is expected to offer national exhibitions, lectures, special publications, advisory services and visual aids. A constantly revolving show of the best work of American craftsmen is also on the docket. **Herwin Schaefer**, recently in charge of exhibitions for the U.S. Information Agency in Germany, is to be director. It has also been announced that **David Campbell**, formerly head of the League of New Hampshire Arts and Crafts, is to become director of ACEC.

**NEW YORK-PENN STATE LINE:** Industry in the Binghamton area is taking to ceramics for leisure-time activity. **Endicott-Johnson**, world's largest shoe corporation, has set up ceramic courses in both its Endicott and Johnson City recreation centers, each to handle 100 students. **IBM** is sponsoring a similar program at their country club. Both are under the direction of **Olevia Higgs**, head of Olevia Ceramics at Binghamton.

Guilds in the area are active, too. Mrs. Higgs reports. Among features sponsored by the **Southern Tier Ceramic Guild** last year were an annual exhibit of pieces and a program of guest speakers. This group has just elected new officers with **Elizabeth Lester** as president. Rallying interest in towns along the state line, the **Penn-York Ceramic Guild** has been organized recently.

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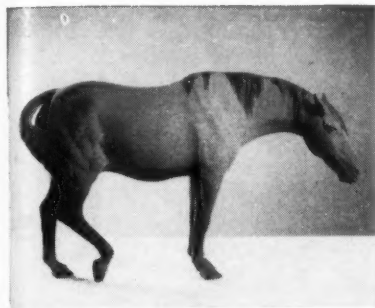


## Burnham's Brahma Bull

(Begins on Page 18)

legs, and a small section in the neck is removed so the head can be dug out. The cut-out sections are set back in place after the edges are notched and painted liberally with a slip made of the same clay (to make them adhere firmly).

Now the center support is cut away and more fleshy folds modeled in. But to prevent possible sagging, temporary clay supports are placed just behind the forelegs and under the belly;



MODELED from life, the quarter horse, El Cid (above), is a commercial piece done in a serious and lifelike manner. A mold was made from the original model and the castings are finished by Lee and sold in gift shops throughout the country. Stylized horses (see right and below), other animals, human figures, etc., are also in her repertoire.

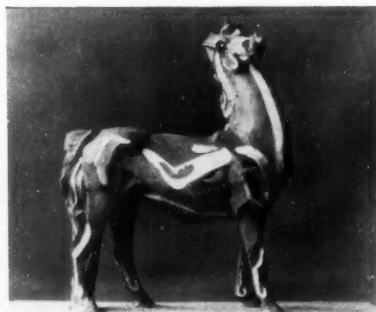


these will be left until the piece is completely dry.

When the piece is bone dry it can be further smoothed and refined with extra fine sandpaper. At that time, small vents are drilled between the legs ( $\frac{1}{8}$ -inch drill); and holes made in the hooves ( $\frac{1}{4}$ -inch drill) so the piece can be mounted. Referring to her chalk sketches, Lee sprays the bull with gradations of gray underglaze. She uses black on the nose and knees for depth of color, applies Oriental flesh color lightly to the inside of the ears. Since the eyes determine expression, they must be done most carefully. White in the corners will give

a wild look, a dot of blue surrounded by brown and outlined with black, a more tranquil expression.

The sculpture is fired at cone 04, then brushed with a thin, even coat of specially prepared liquid beeswax which dries to a hard, colorless, water-resistant finish and can be polished with an ordinary shoe-brush (and a soft toothbrush for hard-to-get-at areas). The heads of thin  $\frac{1}{2}$ -inch bolts are set in the hooves with cement, and the piece is mounted on a teakwood base which has been stained and varnished. (This base, by the way, is hollow rather than solid so that its weight will not be too great for the legs of the animal which are the thinnest part of the sculpture.) The Brahma bull is finished and now—as a matter of fact—it occupies a prominent place in the bar of The Brahma Restaurant at Ocala, Florida.



Aside from commissions to do portrait busts of people (Florida's noted novelist, the late Marjorie Kinnan Rawlings, for example) and sculptures of champion livestock, Lee is kept busy filling orders for her ceramic bulls—Hereford as well as Brahma—and quarter horses; these retail in gift shops throughout the country. All her work is not ceramic. Wood, stone and bronze are also her mediums; and she has won awards for water colors as well as for sculpture.

A NATIVE NEW YORKER, Lee went from high school to Cranbrook Academy of Art where she studied painting, ceramics, and sculpture with Carl Milles. Three years with Ivan Mestrovic at Syracuse University followed, the last of which she served as the studio assistant. The next two years were spent sketching and painting in Europe; then she continued her art studies in this country. Lee is a member of the National Sculpture Society and, since she has come to live down South, of the Florida Federation of Art. ●

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